

EXPLODING FROM THE PAGES OF **INVINCIBLE**

2

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image

BRIT



CLIFF 07

BROWN • RATHBURN • KUHNS • KIRKMAN



BRIT™

writer
BRUCE BROWN

penciler, inker, colorist
CLIFF RATHBURN

breakdowns
ANDY KUHN

letterer
RUS WOOTON

creator, editor
ROBERT KIRKMAN



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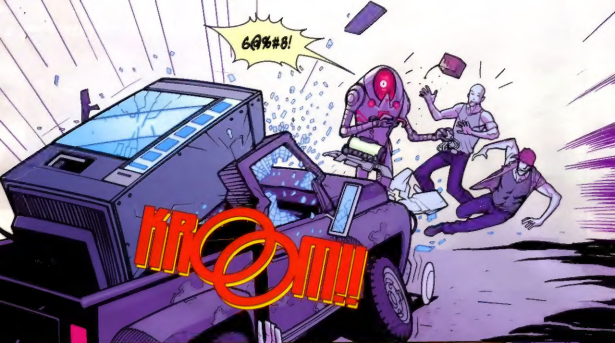
AND THAT CLOSE ENCOUNTERS SHIT AIN'T EXACTLY LOW PROFILE.



437297









DEAL!

STOP RIGHT
WHERE YOU ARE
OR I'LL THROW
HEAVY THINGS ON
YOU UNTIL YOU'RE
MASHED INTO
A NICE THICK
JELLY.



6\$@#6!

STUPID.



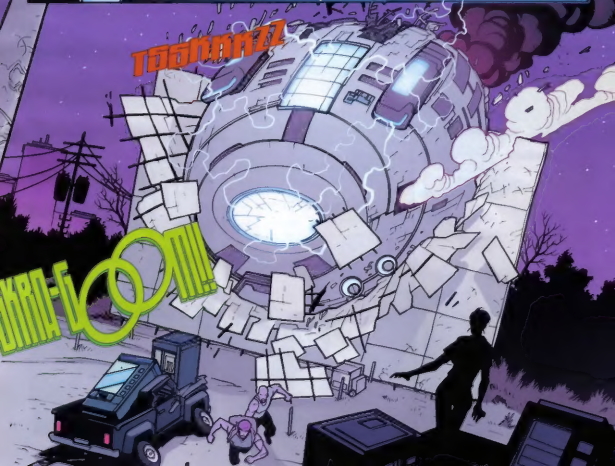
WHAM!!

SULPIS

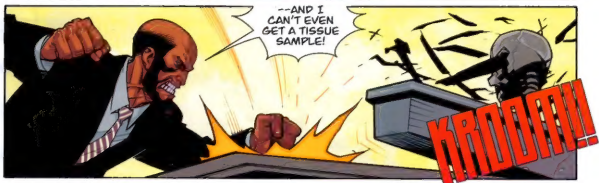


VOOSH!

IT'S
HELL-ON
NOW.



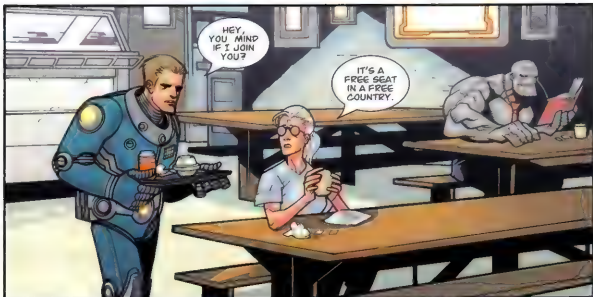






THUMP





HEY,
YOU MIND
IF I JOIN
YOU?

IT'S A
FREE SEAT
IN A FREE
COUNTRY.

DO YOU
ALWAYS WEAR
THE HAZMAT
SUIT OUTSIDE
THE LAB?

WELL,
DOCTORS
WEAR SCRUBS,
SO YOU KNOW, IT'S
AMAZING WHAT
YOU DID IN
THERE.

CAN I
BUY YOU
A DIET
COKE?

THAT'S
OKAY, I
BROUGHT
ONE FROM
HOME.

OH, COOL. I LOVE HOW
YOU DO THAT. I'VE NEVER
MET A TELEPORTER
BEFORE. I'VE SEEN A LOT OF
NEAT STUFF, BUT THAT'S
NEAT STUFF.

MY BAD.
I MEAN, I
WANTED TO
MEET YOU,
NOT INSULT
YOU.

WE PREFER
THE TERM
"TRANSIT
SPECIALISTS."



AWWW. I KNOW
THIS GREAT
LITTLE NOODLE
HUT IN SEOUL.
MAYBE WE COULD
POP OVER AFTER
WORK?

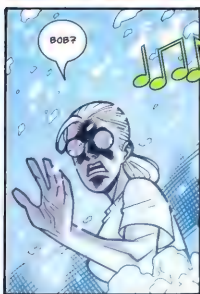
OH,
CACK.



SOMEONE
NEEDS TO
ADJUST
THE AC.

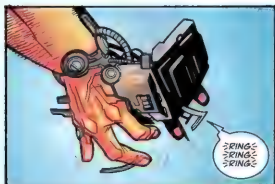
CONTROL?
CODE SEVEN
ENVIRONMENTAL
RUPTURE.

CONTROL?



BOB?





RING
RING
RING



HELLO?



IS
ANYONE
THERE?



JESSICA?



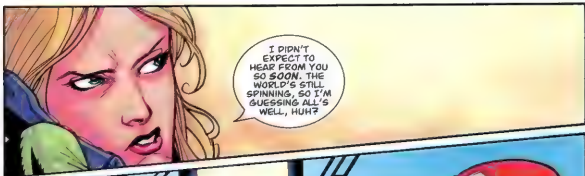
DONALD, WAS
THAT YOU?
SOMEONE'S BEEN
CALLING AND
LISTENING ALL
MORNING.

NOT EVEN THE
COURTESY OF
HEAVY BREATHING...
OTHERWISE I WOULD
HAVE THOUGHT IT
WAS AN OLD
REGULAR FROM
THE CLUB.



JESSICA...
I...

DON'T
WORRY
ABOUT IT. I'VE
BEEN HAVING
PROBLEMS
ALL MONTH--
CLICKS AND
STATIC



I DIDN'T EXPECT TO HEAR FROM YOU SO SOON. THE WORLD'S STILL SPINNING, SO I'M GUESSING ALL'S WELL, HUH?

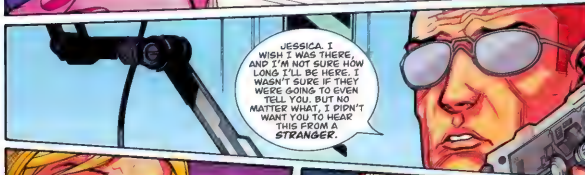


JESSICA. I'M SORRY, BUT I HAVE BAD NEWS.

I'M SO SORRY.



WAIT. NO. WHAT ARE YOU...?



JESSICA. I WISH I WAS THERE, AND I'M NOT SURE HOW LONG I'LL BE HERE. I WASN'T SURE IF THEY WERE GOING TO EVEN TELL YOU, BUT NO MATTER WHAT, I DIDN'T WANT YOU TO HEAR THIS FROM A STRANGER.



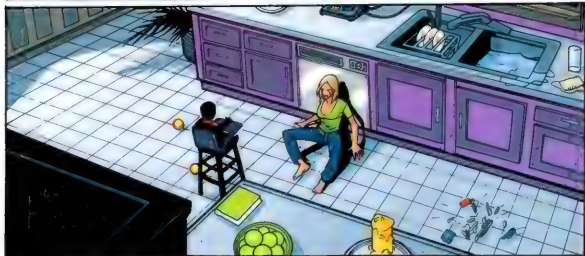
TELL ME... WHAT... DONALD, PLEASE DON'T... YOU SAID YOU WOULD LOOK AFTER HIM.

JESSICA. BRIT IS GONE.

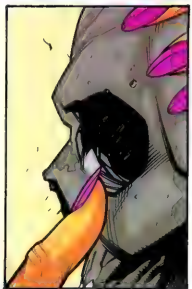
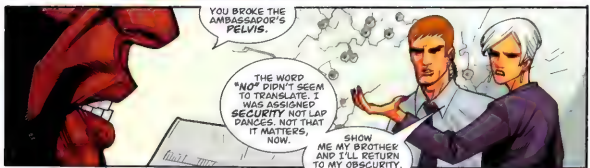
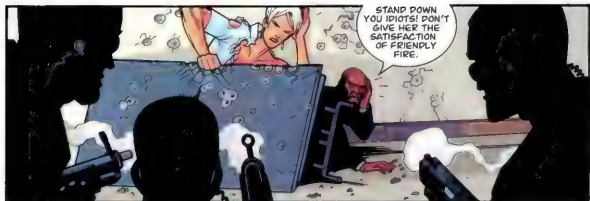
I'M SORRY.

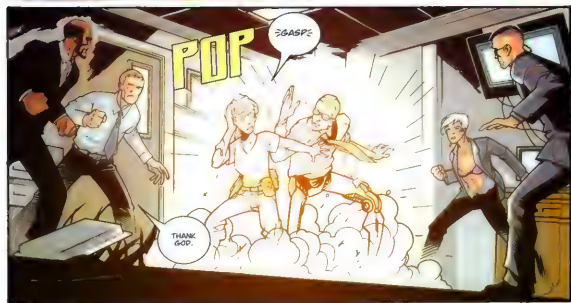
THERE WAS NOTHING I COULD DO.











THE CRYONIC PIT--
I WAS HELPING THE
MEPTECHS WITH AN
EXTRACTION. I
THOUGHT IT WENT
WELL, BUT SOMETHING
WENT WRONG. AN
ENVIRONMENTAL
RUPTURE?

I THINK
BOB'S
DEAD.

IT LOOKS LIKE THE
CLIMATE ENGINE HAS
BREACHED. IT'S
VENTING A WHITEOUT.
A SUBZERO STORMLINE
THAT'S PUSHING
OUT LIKE A RIPPLE
ON A POND.

MS. POPPER
WAS IN THE
CAFETERIA ON SUB-
LEVEL E. I WAS ON THE
COMMUNICATIONS DECK,
LEVEL D. WE'RE ON
LEVEL A NOW. THIS
ENTIRE COMPLEX WILL
BE IN AN ICE
AGE WITHIN
THE HOUR.

WE'VE PREPARED FOR
THIS EVENTUALITY. WHY
HAVEN'T THE SAFETY
SETS ENGAGED?

NOT SURE. MS POPPER
WILL HAVE TO SEND ME
TO THE CRYONICS PIT.
I'VE BEEN DOWNLOADING
OUR TECH MANUALS ON
THE WEEKENDS...

MY
HOBBY.

THE CLIMATE
ENGINE HAS A
SIMPLE MANUAL
SHUTDOWN,
HOPEFULLY...

I'LL
GO WITH
YOU.

WHO IS
THIS?

JUST TAKE
ME WITH
YOU.

THE TEMPERATURE
IN THE CRYONIC PIT
WILL HAVE DROPPED
BELOW TERMINAL
POINT. YOUR BLOOD
WOULD FREEZE IN
SECONDS.

TRY
ME.

INTRODUCTIONS
CAN WAIT UNTIL
EVERYONE'S
PLAYED
HERO!

TAKE HER
WITH YOU, NOW.
WE'LL SCRAMBLE
THE EVAC, AND
PREPARE FOR
LOCKDOWN.



HELLO?



YOU'RE ALIVE!

AND
BLIND, I
THINK.

DON'T WORRY. I'M
LOCATING BY
FLOOR PLANS AND
POWER SIGNATURES.
I'M LIKE A NERD
PREDATOR...

...UM...

...EXCEPT
THAT MY KNEE
JOINTS HAVE
JUST
LOCKED.

WELL,
CLIMB ON
OR I DRAG
YOU.



THREE
FEET TO
YOUR
RIGHT.

I'M
DONALD,
BY THE
WAY.

I KNOW.

WATCH
THE
HANDS.



HERE.

THE
TECH-SICLE
IS BLOCKING
THE CUT-OFF.



WHAT DO WE--?



OH.



WHAT IF THE LEVER SHATTERS?

DON'T WORRY, I AND MOST OF THE EQUIPMENT IN THIS ROOM HAVE THE SAME MOTHER METALS. WE CAN TAKE IT.



LIKE YOUR KNEE JOINTS?

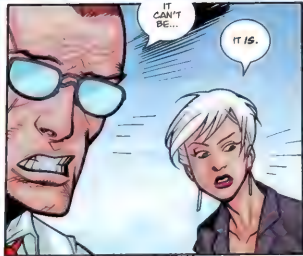
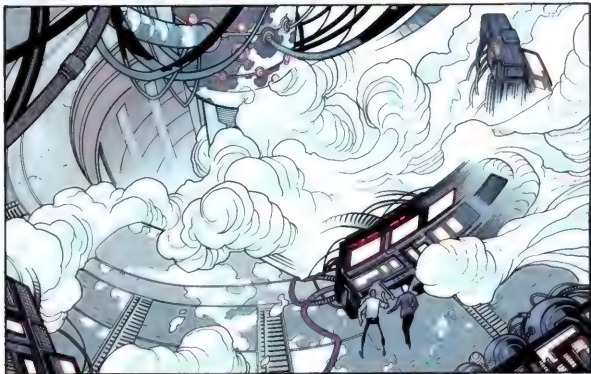
EH... YEAH.



CLICK, YOU BITCH.



GOT YOU.





BRIT.

BRIT

Well, here we are--and you thought we wouldn't be able to top issue one, didn't you? Bruce is really kicking all kinds of ass on this book. Each issue's script seems to be better than the last. This is going to be one awesome series!

That Rathburn kid is no slouch, either. Man this issue was pretty wasn't it?

Speaking of the art--you guys may have noticed an extra name in the credits... that's right, starting with this issue Andy Kuhn is on board as breakdown artist. You all know Andy from *The Easy Way*, *Marvel Team-Up*, and most importantly... *FIREBREATH* (returning in 2008!). He'll be helping Cliff shoulder all the art duties by providing rough layouts for every page, saving our boy Cliff some valuable time on each page--and he's really bringing a lot of his own flavor to the book. We here at *Brit* central are just thrilled to have Andy on board--so welcome aboard Mr. Kuhn!

Now, this issue is moving off to the printer prior to issue one's release, so regular mail printing won't start until next issue... so in lieu of mail we're running a recent interview that appeared at www.newsarama.com. Myself interviewing wordsmith Bruce Brown on the subject of this very title... enjoy!



ROBERT KIRKMAN: First off, Bruce--tell me a little about yourself. I know you. Hell, I LOVE you, but to some people you're a new name to the comic industry. But you've in fact been writing comics here and there for some time. There's a reason I hand-picked you to take over *Brit*. Could you just chat about yourself for a bit and tell these good people who you are and where you've been?

BRUCE BROWN: To kill the rumors, I'm *not* Robert Kirkman. I did go through a Mark Twain phase-- worked the indie trenches and wrote a pair of Batman bits for DC as Kimo Temperance (one of which appeared recently in the Volume 3 *Batman Black and White* hardcover). I finally decided it was more interesting to be me than a matchstick man. And I couldn't carry Mark Twain's moustache. Lately, I'd been out in the wilderness punching bears. Then *Brit*. It was nice to be hand-picked for the series, like a Florida orange.

KIRKMAN: Very much like a Florida orange actually. Okay, I'm trying to make a joke here and it's just not coming... moving on. I know what *Brit*'s about, you know what's *Brit*'s about, but to fill in the uninitiated few -- what's the story behind *Brit*? What differentiates it from the other superhero books on the stands? Is it obvious I'm reading some of these questions from a card?

BROWN: Not too obvious, no. *Brit* is the unrelenting super soldier. He's spent the majority of the last century in government work, and he's come out of retirement because the work still needs an unkillable man. *Brit* is even older than he looks but he's approaching death in slow motion. He's not stronger or smarter or more skilled, but he's just a diamond man in a world built like bird bones. I don't think we're remarketing the wheel here, but I do think the difference will be in the stones. We'll take all the old things, break them off the frame and twist them in happy distortions that will please the buttery lizard bits of your comic brain.

KIRKMAN: With each *Brit* one-shot I attempted to move the character to another stage of his life. He went from a swinging -- if not elderly -- bachelor, to a caring boyfriend to finally a doting dad. Where are you starting *Brit* off and where would you like to take him?

BROWN: I'm starting *Brit* off at the verge of divorce, and going downhill from there. Or uphill, helix of union vary. Physically *Brit* is the unbreakable man, so I'm looking for the different ways people shatter. *Brit* won't be serial hopelessness, but there will be razor bitters with the joys.

KIRKMAN: I ate almost a whole box of Razor Bitters for

breakfast this morning. **Brit** shares a lot thematically with *Invincible*, namely the importance of family. Do you foresee yourself expanding on that with the series? We've seen **Brit**'s wife's folks, will we be finally seeing more of **Brit**'s origins?

BROWN: At the moment I think that the whole of **Brit**'s origin should be undiscovered country, more interesting untouched. I'm interested in visiting some of his history, glimpse his tours of duty. He's been a soldier for a long time, and I love a good war story. But until they need to meet, I'd rather think forward than work backwards. We'll definitely meet some of **Brit**'s family; see that's fallen from an odd tree. Dysfunctional makes the best families.

KIRKMAN: Not only is **Brit** thematically linked with *Invincible*, but it also has a very set place and relevance in from that book's universe. Are there any particular characters you're dying to bring to the new ongoing? Will we be seeing any familiar faces?

BROWN: I'd love to get hold of *Invincible*, but out of costume. I'm scheming on co-opting some *Invincible* second stringers for some Dirty Dozen/Suicide Squad shenanigans, but you have a grip like a brick mason. And I'd love to work a Tech Jacket vs. Donald thing.

KIRKMAN: I did ask that question knowing full well that I'm not going to let you use anyone else. Silly me. Expanding beyond *Invincible*, where would you place **Brit** amongst the other Image superhero books? Do you view it closer to the off the wall superheros of *Savage Dragon* or something more grounded like Jay Faerber's *Noble Causes*?

BROWN: I'm not sure where **Brit** would fit. I don't think in terms of a superhero book. I'll abuse the elements, but why not abuse and devour much, much more? I envy the character relationships that deftly center *Noble Causes* and I envy the gonzo plotting that makes *Savage Dragon* the chest hair and Charles Atlas of comics. You can't kick sand on rugged arms of dynamite. Those comics are chocolate and peanut butter to me. I'm hoping to magpie the spirit of those books and handfuls of my other favorite graphic drugs and influences into **Brit**.

KIRKMAN: The series artist, Cliff Rathburn, is, well... a goddamn genius. I try to use him on every book I do, whether it's coloring covers, penciling, inking, lettering, stapling, whatever. He's gray-toning, coloring covers and doing back covers for *The Walking Dead*. He's been inking *She-Hulk* for Marvel. He drew *Fantastic Four: Foes*, where he drew the Negative Zone Prison from *Civil War* for the first time ever. Now he's penciling, inking and coloring this book. How much do you engage him in your creative process? Has he altered the way you initially wanted to approach the book?

BROWN: As an artist Rathburn is the best spider, because he can take a script, suck it to a husk and then spit a beautiful web. He has altered the way I approach **Brit**. It's like feeding a fire. I keep throwing things at him to watch them burn. The detail and bent of his work is a creative push. In the past I've found it hard to trust artist any further than I could throw them bundled in the crawlspace but (hopefully) I'm learning to pare back the micromanaging of detail and panels and trust my brutally talented artist.

KIRKMAN: I've been working on **Brit** in one way or another

since I started at Image. And, y'know... I'm totally awesome and stuff. How are you going about making a book that's been associated with someone else for so long your own? Is it tougher to do than an original work?

BROWN: The one reservation I had about **Brit**... was your addicts. Like any good chemist you have Kirkwhores, the walking invincibles. They're like dedicated antennas for radio free Kirkman. Pimping ain't easy when it's stranger candy to the old faithful. I've been trying to set deep hooks in familiar sweets. For the first few issues I've been attempting some sleight of Kirkman, layering mimics of your style from dialogue and plot patterns. The goal is to pay homage but still build my brand of nitroglycerine and let it uncurl like a headslug in Chekov.

Working on **Brit** is less like sharecropping at DC or Marvel, but I can still feel the limitations. It's like I don't own the riverboat but I get to deal the cards.

KIRKMAN: Well, I have know clue where the riverboat is going... so feel free to take it wherever. I probably wouldn't even notice. The book and characters have a lot of influences from outside of comics. Sometimes it's more reminiscent of those "one last job" Clint Eastwood or Charles Bronson films from the 1970s. Are there any particular works you're drawing from outside of comic books to the series?

BROWN: Clint Eastwood, John Wayne, Abraham Lincoln spaghetti westerns, Hong Kong cinema, new science, Carl Jung in a tentacle suit, the hammer sequence from *Oldboy*, space crack and volcanoes

KIRKMAN: This is always the part of the interview that I choke on, and I hate these kinds of questions... but I'm throwing it at you anyway. Without spoiling anything... can you give us some kind of tantalizing, insider information on all the cool things you have planned for the series? Make sure you mention the sharks with jet packs from issue #4. That's been my favorite part so far.

BROWN: I think that's all we need to say: sharks with jet packs.

KIRKMAN: Heh, you choked too. Anyway, when the all-new **Brit** series gets underway here in August I don't think anyone will be mistaking you for me after they see how much this series puts what I did with the character to shame. I can't wait to watch it all unfold.

And that's it for us until next month. We'll see you all back here for issue 3--same **Brit** time, same **Brit** channel!

—Robert Kirkman

THE ASTOUNDING

WOLF-MAN™

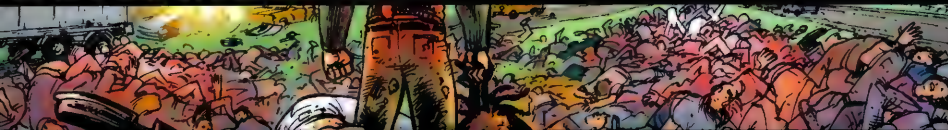
ISSUE 4

THIS NOVEMBER

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UNSTOPPABLE...



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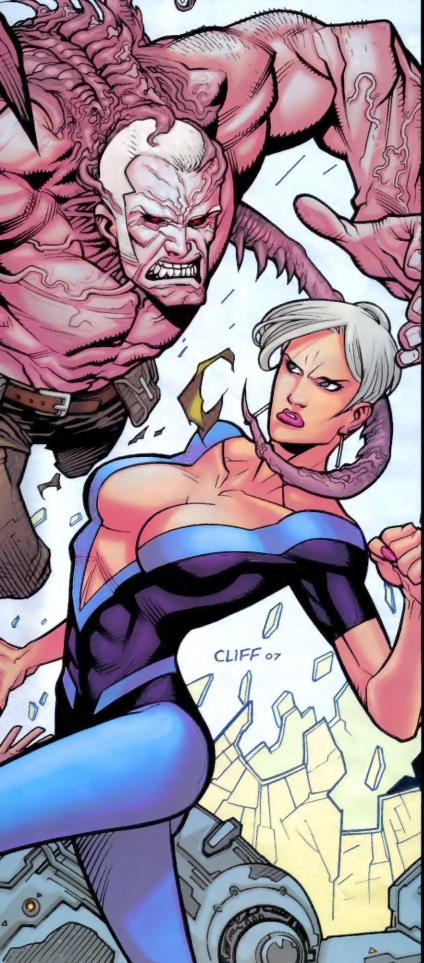
KIRKMAN • MOORE • RATHBURN • STAPLES

BRIT

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NEXT ISSUE

After a long and deadly search, brother and sister are reunited, but what's wrong with Brit? What has the government done to him? How did this happen? And with all that's happened, how could things possibly get worse? The answer? Very quickly!



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